



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE DECORATOR AND FURNISHER.

SEVRES PORCELAIN.

BY MAUDE HAYWOOD.

THE French national manufactory of porcelain, situated on the road from Paris to Versailles, and perhaps the most noted in Europe, without doubt owes much of its earlier prosperity and the excellence and value of its productions to the luxury, vice and capricious extravagance of the reign of Louis XV, for through the patronage of the king and court favorites, especially Madame de Pompadour and Madame de Barri, the factory was enabled to produce its most expensive works. Its excellence however, though born of caprice, was not destined to perish with the authors of it. Established as a national manufactory, and of the advantages of such institutions it can certainly be cited as a proof, it survived the stormy and hostile period of the Revolution, to enter at the beginning of this century, into a second era of prosperity and fame, under the directorship of M. Alexandre Brogniart, founder of la Musée Céramique de Sèvres.

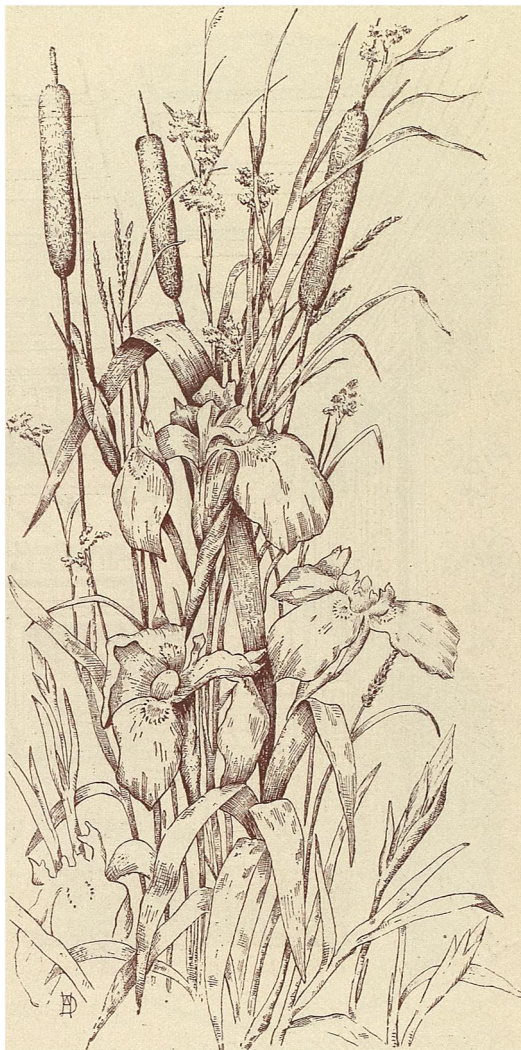
About the middle of the sixteenth century, Chinese porcelain was first brought to Europe by Portuguese vessels; it was enthusiastically admired and created a general desire, especially in France, Germany and England, to discover the means of producing at home, ware, similar to that imported from the East. Before the beginning of the seventeenth century earthenware was quite extensively manufactured in France, owing, it is said to the patronage of Henry II, but attempts to make the porcelain only resulted in the production of a soft pottery, although in Germany, Böttger, in 1711, had already discovered the long sought for kaolin, china-clay.

About 1695, Sieur Morin established at St. Cloud a manufactory of a kind of porcelain "tendre," which was continued under the direction of Sieurs Chicanneau. In 1740, two brothers named Dubois, who had been pupils at St. Cloud, offered to sell the secrets of the factory, and were established by the Duc d'Orleans at Vincennes. After three years of pretended labor and the expenditure of 60,000 francs, however, they were ignominiously expelled. But one of their workmen, a man named Gravant, who had followed their experiments, and also made researches on his own account, offered to sell his knowledge to M. Orry de Fulvy, and in 1745 a company was started under the direction of Charles Adams, sculptor, formed of eight sleeping partners.

In 1753, the King, Louis XV, under the influence of Madame de Pompadour, undertook one-third of the expenses of the establishment, which henceforth assumed the title of "Manufacture royale de porcelaine de France," at the same time restricting the manufacture of porcelain elsewhere in the kingdom. A spacious building was erected at Sèvres on the site of the house of Lully, the musician, with extensive grounds which were beautifully laid out; and after 1760, when the king became sole owner of the entire manufactory, he and Madame de Pompadour made regular visits to the works, which thus encouraged by the whim of the court favorite, prospered wonderfully, and their productions grew to unrivalled skill and beauty. The direction of the establishment was given by the king to Boileau, and for some time only the soft porcelain was made. Its earliest productions were colored flowers for ornaments, lustres, girandoles, gilded bronzes and vases. Universal interest was taken in the enterprise. Duplessis, goldsmith to the king, made models for the vases, Bachelieu superintended the artistic department and directed the painters, and chemists rivalled each other in the creation of exquisite colors for grounds, of which "bleu de roi" is the oldest; "bleu turquoise," obtained from copper, was discovered by Hellot, 1752, and the beautiful pink called "rose Pompadour" or "rose du Barri," by Xgrowet in 1757. Moreover all the world was looking for the porcelain clay, which had been discovered in Germany accidentally, nearly fifty years previously, and was destined to be found in France likewise by chance, for the secret that hard porcelain was manufactured from kaolin had been bought from one Pierre Antoine Hannong, of Strasbourg, but until kaolin was procurable, the knowledge was of no practical value. The story of its ultimate discovery is rather confused, but it seems that Madame Darnet, the wife of a surgeon of Saint Yrieux, near Limoges, found some white earth, which she showed to her husband imagining it might perhaps be used instead of soap for washing linen. He sent some of it to Villaris, an apothecary at Bordeaux, who forwarded it to Sèvres, and without saying a word to Darnet, asked a hundred thousand francs for the secret of its whereabouts. Macquer, chemist at Sèvres, made experiments, and by 1769 the manufacture of the hard porcelain was perfected. After some disputing, Villaris was given 25,000 francs. The production of the new kind of porcelain was so successful at Sèvres, that whereas previously a large quantity of foreign pottery had been imported, after 1769 an equally large and soon a much greater amount was on the contrary exported. Both the hard and the soft porcelain continued to be manufactured until 1804, when the production of the soft porcelain was discontinued until 1847, when it was once

more revived side by side with the other. The term "Vieux Sèvres" is applied only to soft paste wares, made prior to 1800.

Boileau was succeeded as director by Parent in 1773, who was discharged for selling the wares for his private benefit; and in 1779 Regnier took his place, but he was imprisoned at the Revolution in 1793, and the works were managed by a commission composed of members of the convention, who administered the affairs, leaving the inspection and details of the manufacture to Chanon; under the directorship a triumvirate held the management, consisting of M. Salmon, Ettlinger & Meyer, who in their turn were succeeded by M. Alexandre Brogniart in 1800. To the able government and to the talents of Brogniart Sèvres owes much of its present glory. He founded the Musée Céramique at Sèvres, which is the most complete illustration in the world of the history of pottery and porcelain, ancient and modern. He wrote the best French work of Ceramic Art; he was an eminent geologist and chemist. Under his direction, large plaques of



PANEL, BY H. A. DEANE.

white porcelain were made at Sèvres, in size about three by four feet, on to which he caused to be copied the masterpieces from the Louvre, of Raphael, Vandyke, Titian and others. Immense vases were manufactured, and improvements were made both in color and ornamentation. His works have been reproached with possessing a certain academical stiffness, but there is no doubt as to the beneficial influence of his forty-seven years of directorship. His successor M. Ebelman died after only four years of office, and was followed by M. Regnault, member of the Institute of France, and a famous chemist. Under his administration, the works flourished. They took as their models, examples of Greek,

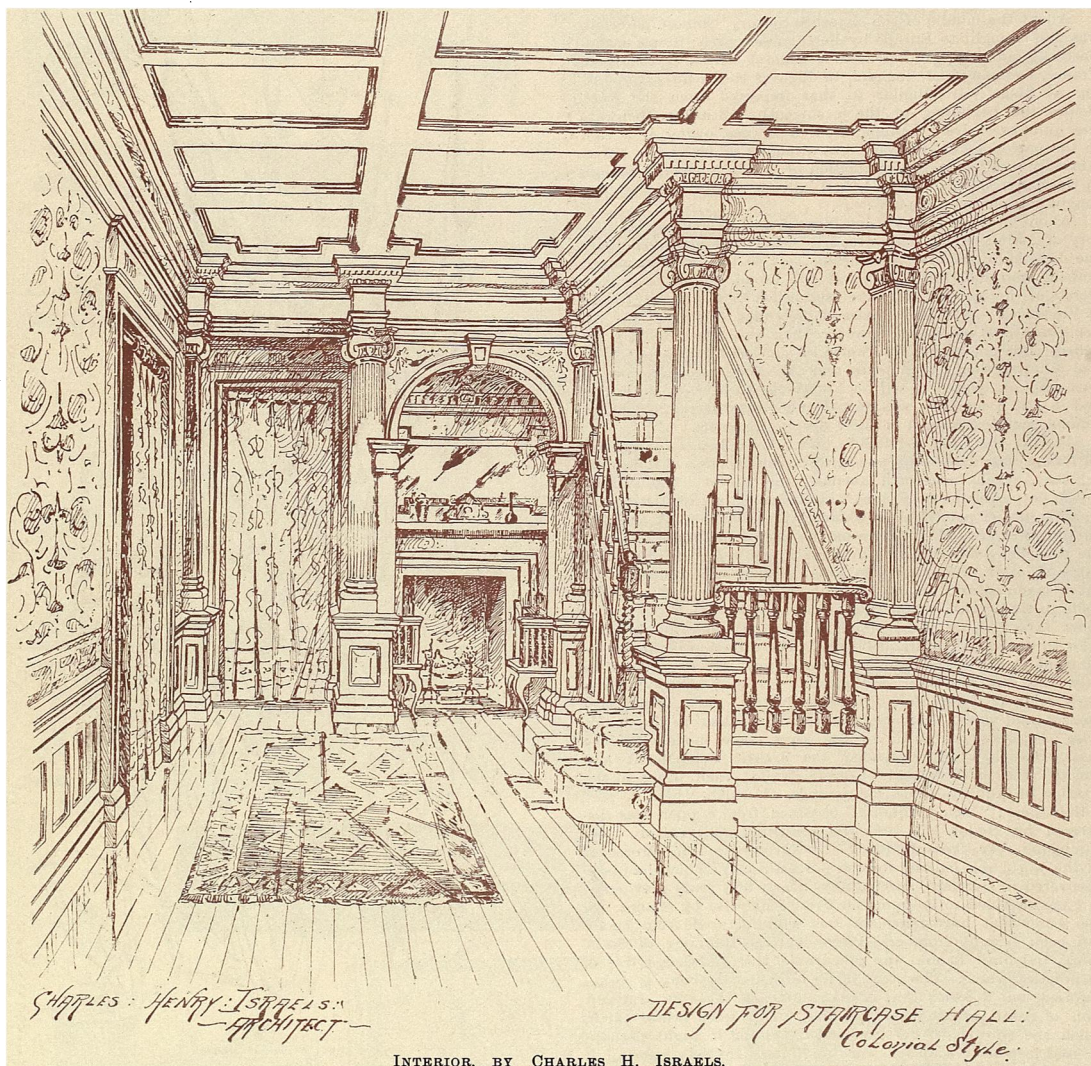
THE DECORATOR AND FURNISHER.

Roman and Oriental pottery, as well as the porcelain of their own best period, of the time of Louis XV, and Louis XVI.

The Musée Ceramique was founded in 1705, and in the beginning consisted of (1) a rich and interesting collection of Greek vases which Louis XVI has acquired about 1785 from M. Denon, with a view to their serving as models in the manufactory. (2) A collection of specimens of foreign pottery from the works in Saxony, Berlin, Brunswick, Wurtemberg, Vienna, etc. (3) A collection of specimens of French pottery from the different departments. It soon grew very rapidly, and of the whole museum it is said that seven-eighths of its contents are gifts. M. Brogniart not only founded it but took an immense interest in its arrangement and classification. He prided himself particularly upon his system of labelling each and every exhibit, with its exact description, and attributes to this especially the large number of donations to the collection. He did all in his power to make it not only interesting and amusing to the ordinary sight-seer, but instructive and of real value to the student or historian.

The history of the production of the Sevres manufactory is

While the works were still situated at Vincennes most exquisite flowers were manufactured it is said by the wives of the workmen, and the story is related that Madame de Pompadour once received the king at the Château de Belle Vue in the depth of winter, in a room opening into a conservatory apparently full of the most exquisite flowers exhaling the most delightful perfumes, but which in reality were all made of porcelain, and it is further stated, that the king was completely deceived, imagining them to be real. Many are the stories told of extravagance and lavish expenditure to gratify the passion of the hour for fine porcelain and inordinate display. In 1780 Madame Beaupré, an actress appeared in a carriage, whose panels were of fine porcelain delicately painted and gilded; in 1782, the king presented to the Comtesse du Nord, a toilet table and mirror of porcelain, costing a large sum. Madame du Barri, on one occasion, gave to Madame de Mirepoix a pair of cats in the Sevres ware, whose ears were pierced and diamond earrings inserted to the value of 150,000 francs. Perhaps the most celebrated service ever made was that sent in 1778 to Catherine II, of Russia, consisting of seven hun-



INTERIOR, BY CHARLES H. ISRAELS.

the history of the changing tastes of the upper classes in France. Of the earlier period, the style called Pompadour or Rocaille dates from 1753 to 1763, the style called Louis XV, 1763 to 1786, and that of Louis XVI 1786 to 1793. Every class of article possible in ceramic art was produced, tables, jardiniers, statues, vases, ornaments, furniture, the variety of the work was endless; a completely representative collection of Sevres ware would include every imaginable "ouvrage de grand luxe," and, moreover, would be worth a fabulous sum for the prices of the best pieces have, especially of late years risen to an astonishing height.

and seventy-four pieces, which subsequently became scattered and many lost. Other famous and valuable sets given by the king were, a service in green decorated with figures, flowers and birds, to the king of Denmark; a complete table service including vases, cups, busts, etc. in 1788, to the Sultan of Mysore; another to the archduke Frederick of Austria, and many more, too many to enumerate here. As a specimen of the prices given for Sevres ware in the present day, a set of three pieces, in Rose du Barri and green, painted by Morin, and consisting of a "vaisseau à mât" and jardinieres, were knocked down at Christie's, in London, in

THE DECORATOR AND FURNISHER.

1874, for 10,000 guineas. Besides the colors already mentioned, the bleu de roi, which is sometimes veined or sprinkled with gold to represent lapis lazuli, the bleu turquoise, and the Rose de Pompadour or du Barri, other characteristic grounds are "violet pensée," "vert pomme" or "vert jaune," "vert pré" or "vert anglais," and "jaune clair" or "jaune jonquille."

THE CROWN JEWELS OF ENGLAND.

BY CHARLES M. SKINNER.

ITS romantic history makes the Tower of London the most interesting structure in England, but its collections of arms, armor, instruments of torture, jewels and regalia attract the majority of visitors. The value of these collections doubtless

have been sacrificed in the struggle for their possession; to the weary months and years of imprisonment awarded to royal foes and favorites; to those vast sums, wrung from a people—good part of whom might be supported in comfort from such revenue—that have followed into royal treasuries for the support of titled paupers, profligates and favorites?

Perhaps an American visiting the crown room is moved the more to disrespect the institutions represented by these jewels, because by indirect light and under grimy panes they are not as brilliant as they should be, and are somewhat suggestive of glass. The crown of Victoria is reputed to contain 2,635 diamonds, and one may well imagine that in sunlight these stones would blaze with fire and color, but Tiffany's show cases offer as impressive a display as does this most rich and famous of the shows of royalty. The Koh-i-noor is not on exhibition as Victoria wears it as a brooch, when it is worn at all. Her crown is a cap of



Six Times One.



Six Times Two.



Six Times Three.



Six Times Four.

A STORY IN FOUR CHAPTERS.—Chapter I, Childhood. Chapter II, Girlhood. Chapter III, Maidenhood. Chapter IV, Womanhood.

influenced the dynamiter to attempt their destruction, for the dynamiter is not only a coward but a vandal.

The most precious and significant of the treasures of the Tower are the crown jewels. In the centre of a little room stands a case of glass, which a hand rail and a cage of iron bars keep from the too near approach of irreverent and interested persons, and in this case lie the baubles that bestow on their possessor "the right divine of kings, to govern wrong."

I use the word baubles only in a relative sense, for these crowns and rods and sceptres are, of course, beautiful, but what were a Tower filled with jewels to the hecatombs of lives that

purple velvet, hooped with silver, overlaid with arches, festoons, leaves and crosses of gold, and crusted with gems. Beside its wealth of diamonds it contains an uncut ruby said to have been given to Edward, the Black Prince, by the King of Castile, 241 pearls, 17 sapphires, 4 rubies and 8 emeralds. It was built especially for Victoria, and she has worn it perhaps an hour. Its worth is variously computed at from half a million to a million and a half of dollars.

St. Edward's crown, so called because it was made for Charles II of saintly memory, is a handsome ornament, and was used by all the kings from his time to that of William IV. It has a